

JEFFERSON JOURNAL

May/June 2022

Water Is The 'Lifeblood' Of Oregonians.
How Will The Next Governor Manage
A Future Of Drought?



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COVER: Across the basin, water is drying up in aquatic ecosystems home to endemic endangered species, along with several national wildlife refuges including Tule Lake Wildlife Refuge pictured here, meant to support the bulk of western North America's migratory birds. CREDIT ERIK NEUMANN/JPR

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JEFFERSON JOURNAL (ISSN 1079-2015), May/June 2022, volume 46 number 3. Published bi-monthly (six times a year) by JPR Foundation, Inc., 1250 Siskiyou Blvd., Ashland, OR 97520. Periodical postage paid at Ashland, OR and additional mailing offices.

POSTMASTER: Please send address changes to The Jefferson Journal, 1250 Siskiyou Blvd. Ashland, OR. 97520

Jefferson Journal Credits:

Editor: Abigail Kraft

Managing Editor: Paul Westhelle

Poetry Editor: Amy Miller

Design/Production: Impact Publications

Printing: Journal Graphics



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We welcome the change that fresh energy and new perspectives create as we also welcome several new staff members to our team and recognize current staff taking on expanded responsibilities.

Our People... Our Spirit Of Service

As we emerge from the worst of the pandemic and return to operations that resemble the “good old days”—before we converted our spare bedrooms into recording studios and figured out how to run a radio network from our couches—we’re moving ahead on several initiatives that advance our mission and service to the region. By far, the most critical element of our ability to achieve our long-term goals and improve our service are the people who create the content you hear each day on JPR and find worthy of your time and support. We’ve had some changes recently, as a few long tenured JPR staff members have retired or pursued other professional opportunities. We welcome the change that fresh energy and new perspectives create as we also welcome several new staff members to our team and recognize current staff taking on expanded responsibilities.

Following the retirement of News Director Liam Moriarty, JPR Reporter Erik Neumann took over leadership of JPR’s regional news coverage as Interim News Director. Erik came to us in 2019 from NPR member station KUER in Salt Lake City. He earned a master’s degree from the UC Berkeley Graduate School of Journalism and has extensive experience reporting from around the West. He’s won several awards at JPR for his reporting and has also taught radio production to young people at YR Media in Oakland.

Joining Erik in our newsroom are two new regional reporters:

Roman Battaglia first came to JPR in 2019 as an intern in the University of Oregon’s Charles Snowden Program for Excellence in Journalism. The program places top journalism students from Oregon universities in newsrooms around the state as a way to mentor the next generation of journalists and provide meaningful experiential learning opportunities for participants. Roman earned a degree in Digital Communication Arts at Oregon State University and was the station manager at KBVR-FM, the OSU campus station, where he helped launch an award-winning podcast about Asian-American culture at OSU. After his JPR internship concluded, Roman landed at Delaware Public Media as a corps member of the Report for America program, reporting on politics, elections and government.

Jane Vaughan is the newest voice in the JPR newsroom. She’s currently filing stories remotely from Chicago, where she’s completing her master’s degree at the Medill School of Journalism at Northwestern University. Before attending Medill, Jane was a producer at New Hampshire Public Radio where she worked on NHPR’s daily civic affairs program, ironically enough called *The Exchange*. Jane began her journalism

career as a reporter for *The Lakes Region Weekly*, a community newspaper in Portland, Maine, where her beat encompassed nine towns and five school districts, most of which were not covered by any other news outlet. As part of her undergraduate work, she was an intern for WNYC’s *On The Media*. Jane officially becomes an Oregonian in September when she joins JPR full-time.

While definitely not a new JPR voice, *Open Air* host Dave Jackson has stepped up to become our new Rhythm and News Music Director following the departure of long-time FM Program Director Eric Teel. Dave started at JPR as a volunteer in 2011, hosting *The Folk Show* and filling in on *Open Air*. He became a permanent host in 2015, balancing his love for music with his long career in the mental health/human services field. Dave is passionate about discovering new music and credits JPR with introducing him to many of his new favorite artists over the years. Dave is excited about adding new elements into JPR’s *Rhythm and News* music programming and getting the community more involved in what we do. He’s introduced a new weekly online feature called *Open Air Currents* that provides a review of some of the new music we’ve recently added to the *Open Air* playlist.

In other people news, we’re pleased to welcome back Danielle Kelly to the *Open Air* host seat after some time away – and thank Noah Lindsay for the great work he did filling in during Danielle’s hiatus. Also, Vanessa Finney has expanded her role hosting Morning Edition and is now our regular weekend classical music host.

During our Spring Fund Drive, JPR staff each produced recorded announcements that described their work at JPR and provided a personal connection to JPR’s mission. In her script, Vanessa Finney described what she called “the spirit of service” that exists here at JPR. It’s something that has stuck with me as I carry out my daily work. I see it every day within our walls. I also see it in the amazing community support our listeners offer in so many meaningful ways, year after year, to advance our collective aspirations to build a diverse, tolerant, and culturally-rich community of informed and civically-engaged citizens here in our region.



Paul Westhelle is
JPR’s Executive Director.



A dry canal at Lower Klamath National Wildlife Refuge, October 2021.

CREDIT ERIK NEUMANN / JPR NEWS

“If you’re not paying attention to water,
you’re not awake.”

— Becky Hyde, Rancher

Water Is The ‘Lifeblood’ Of Oregonians. How Will The Next Governor Manage A Future Of Drought?

By Alex Schwartz

The Klamath Basin provides a cautionary tale for Oregon about the need to plan more intentionally and sustainably with its shrinking water supply.

Despite growing up on a ranch near John Day and living in the Klamath Basin for more than 20 years, Misty Buckley rarely thought about drought. She never depended much on irrigation or rain to make a living off crops or livestock. Then, early last summer, the water in her home southeast of Klamath Falls stopped flowing.

The decades-old, 182-foot well attached to the Buckleys’ house ran dry thanks to a precipitous decline in the Klamath Basin’s aquifer since 2001. The culprit: years of severe drought and ever-increasing well drilling in the Bureau of Reclamation’s Klamath Project, which replaced a high-desert oasis of wetlands and shallow lakes along the Oregon-California border with farms and ranches nearly 120 years ago. As surface water became less reliable for irrigation, farmers bore deeper wells to raise their crops with ancient groundwater.

Across the basin, water is drying up in aquatic ecosystems home to endemic endangered species, along with several national wildlife refuges meant to support the bulk of western North America’s migratory birds. Native American tribes, farmers and environmental groups are engaged in a bitter tug-of-war that signals future water conflicts throughout the West. The drought and excess water pumping is spelling out environmental catastrophe for all involved – even relative bystanders like Buckley.

Since the early 2000s, parts of the Upper Klamath Basin’s aquifer have retreated deeper underground by as much as 40 feet, according to the Oregon Water Resources Department



Misty and Nathan Buckley’s well went dry in Klamath Falls during the summer of 2021.

(OWRD). That’s a permanent loss that left the Buckleys – and nearly 300 other homes in Klamath County – dry during one of the area’s worst droughts on record in 2021.

“That’s just a horrible feeling I cannot describe,” Buckley said as she remembered waking up to her failed well pump last Memorial Day weekend. “It really highlighted how vulnerable you are without water.”

This spring, the Klamath Basin is staring down another devastating drought. After months spent on the local well driller’s waiting list and getting water trucked in by the Ore-



CREDIT ALEX SCHWARTZ

A potato harvest truck at Baley-Trotman Farms in Klamath County in 2020.

gon Department of Human Services to a temporary tank at her house, Buckley expects that her family's new, much deeper well should withstand further groundwater declines this summer. Others won't be so lucky.

"I'm nervous for my neighbors," Buckley said. "More than half of us went dry — that means half of us haven't yet."

The Klamath Basin provides a cautionary tale for Oregon about the need to plan more intentionally and sustainably with its shrinking water supply. Though the state and its watersheds aren't newcomers to drought, research suggests that climate change is magnifying the impacts of the region's natural wet and dry cycles.

"Especially in the last 10 to 15 years, the droughts have just been more persistent and more severe," said Larry O'Neill, Oregon's state climatologist. "A big part of the drying is just warming temperatures."

According to Oregon's Fifth Climate Assessment, released last January, the state's annual average temperature has warmed by about 2.2°F per century since 1895. Hotter summers have resulted in above-average evaporation from the Earth's surface, requiring more precipitation to replace lost moisture and reducing the amount of precipitation that percolates into groundwater aquifers. Warmer winters have also caused a greater-than-normal percentage of the state's precipitation to fall as rain instead of snow, reducing summer streamflows that depend on thick, gradually melting snowpacks.

The aridification has happened much faster, O'Neill said, than state leadership or even climate models expected, and Oregon isn't currently prepared to deal with its new hydrologic normal.

"I think Oregon has felt like: 'Whatever comes, we can just deal with it. We're just gonna weather the storm, and next year it'll rain again,'" O'Neill said. "We're getting a lot of these changes that are calling for a more permanent response that's more proactive and creates a more resilient strategy for responding to drought. That's something we don't have yet."

The need for a plan

Oregon's next governor will inherit a state whose ecosystems, economy and communities are enduring their driest period in 1,200 years. Though climatologists expect droughts to be more likely in the future, local ecosystems evolved with built-in resilience to handle both dry and wet periods. But now, humans have dammed, diverted, disconnected or otherwise altered the majority of Oregon's streams, all while millions more people hope to use the state's waters to simultaneously turn on their faucets, grow crops, raise livestock, recreate and power their homes. Many watersheds are now less able to handle extremes than they used to be.

"I think that the reason that water policy hasn't been on the forefront for several of the last governorships is because it's really complicated, it's challenging to solve and it's not necessarily a high-reward issue to solve," said Mary Anne Cooper, Oregon Farm Bureau's vice president for government affairs. "It's not something that's going to get you all of the best press because it's so complicated. But it's also critical, and it's also the lifeblood of every single Oregonian whether they realize it or not."

Currently, Oregon's governor heads up a Drought Readiness Council of state scientists and officials, including O'Neill, that



Jim McCarthy is the Southern Oregon program director for WaterWatch of Oregon. CREDIT ALEX SCHWARTZ

“If everybody’s cheating, you end up with a dead river.”

— Jim McCarthy, Southern Oregon
Program Director for WaterWatch of Oregon

evaluates drought declarations sent by individual counties. The council looks at hydrologic data and the counties’ own discussions of hardships occurring due to drought before sending their requests over to the governor to sign. Having a signed drought declaration allows a county’s water users to apply for state and federal relief funding, along with emergency water rights measures like groundwater permits or surface water transfers.

“I think it works pretty well, the process itself,” O’Neill said. “They kind of just rubber-stamp our assessment.”

But potential voters interviewed for this story want to see an approach that goes beyond reactive measures like a drought emergency and that works toward a viable future for everyone who depends on Oregon’s water. According to a poll of 600 Oregonians conducted by DHM Research on behalf of JPR media partner Oregon Public Broadcasting, 40% of potential voters said water shortages are a “very serious” problem facing the state. Short-term band-aids like getting relief funding to farmers and trucking water to homes with dry wells will only get more expensive as climate impacts intensify.

“I just don’t think there’s the feeling in the community that the governor’s office has really done anything more than the immediate response that they needed to,” said Pat Baldini, who lives in Klamath Falls and comes from a farming family that settled near Malin. “But long-term solutions – nobody wants to touch it.”

Some point out that even those emergency actions, meant to prop up agricultural operations in times of surface water scarcity, can have negative impacts, as they have in the Klamath Basin. Jim McCarthy, Southern Oregon program director for WaterWatch of Oregon, said emergency groundwater pumping is no longer a viable solution given the lack of aquifer recharge occurring under climate change.

“The backbone of emergency response has been ‘Let’s just hit the groundwater,’” McCarthy said. “We’re making each subsequent drought worse, and it’s putting the natural systems we rely on at the edge of their survival.”

Despite the federal government’s role in water projects throughout Oregon, the state is the go-to entity for water rights, which designate how much water a given user may divert from a stream or lake. The Oregon Water Resources Department administers and enforces those rights and has come under fire in



CREDIT HOLLY DILLEMUTH / JPR

A fall 2021 photo of Spring Lake, a private body of water that uses water from Upper Klamath Lake, which is usually full this time of year.

recent years for its lack of ability, and sometimes willingness, to do so. Groundwater, particularly, is the state’s next regulatory frontier.

In the Klamath Basin, OWRD has yet to bring the regulatory hammer down further on groundwater use, like it has in even drier communities like Malheur County’s Cow Valley or the Upper Deschutes River Basin, but Misty Buckley, outside of Klamath Falls, said she was frustrated that, even in places where the law has been tightened underground, it hasn’t come with much enforcement.

“It’s a little difficult to wrap my head around thinking that our tax dollars support people who are supposed to be managing this resource, and clearly it has not been managed,” Buckley said. “It just seems like somebody must not have done what they were supposed to do, otherwise this wouldn’t be happening.”

WaterWatch’s Jim McCarthy said OWRD needs more resources, both financially and politically, to actually enforce the laws that prevent over-extraction of groundwater. The department has been notoriously underfunded for years but received a financial windfall during the 2021 legislative session to hire more staff for its divisions that handle water rights enforcement both above and below ground. But McCarthy said a “cul-



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CREDIT ALEX SCHWARTZ

Klamath Tribal Chairman Don Gentry spoke during a rally at the Bureau of Reclamation headgates on April 15, 2022.

tural shift” also needs to occur within the state agencies tasked with managing Oregon’s water. Oregon’s next governor could target both issues once in office.

“You’ve got to have people in power who are willing to take the backlash from these vested interests that benefit massively from an inequitable system,” McCarthy said. “If everybody’s cheating, you end up with a dead river.”

Too many straws in the cup

It’s no secret that Oregon has promised more water to its citizens on paper than physically exists in a given year. As climate change widens that gap, some say it’s more crucial than ever for the state to protect aquatic ecosystems and enforce the water rights of Indigenous tribes who have lived with them for millennia.

“You need to have some established minimum flows for all the streams and tributaries in the state,” said Klamath Tribal Chairman Don Gentry. “Right now, people can actually dry up rivers.”

But reining in excessive water rights isn’t popular among agricultural producers in the state, especially when it requires retiring the rights entirely and reducing the acreage of irrigated land. Becky Hyde, who ranches in the Upper Klamath Basin and Brothers, Ore. and serves on the Oregon Fish and Wildlife Commission, said that if the next governor wants to take on that task, they should do so with the understanding that much of the blame lies with the state’s water management approach and not farmers and ranchers themselves.

“Everybody was invited into this dance,” Hyde said. “There’s a responsibility, I think, for the state, after having offered so many water rights in excess, to come in and be a part of figuring out how we grapple with that situation.”

The nine federally recognized tribes in Oregon sent a letter to Governor Kate Brown last September urging the need for tribal involvement in Oregon’s 100-Year Water Vision, a docu-

ment released in early 2020. The letter requested the formation of a task force with representatives from each of the tribes and state regulatory agencies mentioned in the plan.

“Our tribes and their fisheries lived together before Oregon existed. Our ancestors understood that they had to live in a balanced relationship with oceans, rivers, creeks, lakes, springs, marshes and the flora and fauna that depend upon them. There was, and is, no other way to survive,” the letter read. “Many modern Oregonians, however, act as if there are no consequences or natural limitations of our water consumption, including groundwater.”

The federal government looks out for the interests of tribes in Oregon that have water rights or water-dependent treaty resources within the state’s boundaries, such as fish. But because it doesn’t handle water rights, much of the responsibility of protecting those resources falls on the state. Gentry said that creates a disconnect in which the feds must pick up the pieces when the state fails to properly regulate tribal resources.

“They have a responsibility that’s been deferred to them,” he said. “The governor would set a tone that would hopefully reflect through all the state agencies that are responsible for these things.”

Last year, the state legislature doled out nearly \$100 million in drought relief, mostly to farmers and ranchers impacted by water scarcity. Cooper, with the Farm Bureau, said that, while the historic relief package was a great help to the state’s agricultural producers, future efforts and funding should go toward drought resiliency like water storage, irrigation modernization and policy solutions. Ecosystem restoration that results in both benefits for aquatic species and more water for downstream users could be a win-win for both agricultural and environmental groups.

“It doesn’t have to look like a giant dam. It can look like a lot of different things,” Cooper said. “But we have to at least fundamentally agree that that’s something we should be doing.”

Though addressing Oregon’s water crisis beyond the short-term won’t be easy, rancher Becky Hyde thinks it provides an opportunity for the next governor to bridge the widening gap between urban and rural Oregon, showing residents far outside of Portland and Salem that their government can work for them, too.

“It’s foundational to everyone’s survival to work on these issues,” Hyde said. “If you’re not paying attention to water, you’re not awake.”

Alex Schwartz is a freelance reporter based in Klamath Falls. He used to cover the Klamath Basin water crisis and its potential solutions as a newspaper reporter for the Herald and News.



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“We really have a serious problem here in Oregon, we’re tied for last in having [the] worst housing deficit in the country.” —Greg Wolf, Executive Director at Oregon iSector

Proposed Modular Home Project Could Address Multiple Housing Woes In Southern Oregon

By Juliet Grable

The project is being funded in part by a state initiative aimed at helping communities recover from the Labor Day fires of 2020. It’s also an experiment aimed at tackling multiple issues at once: rising material costs, a severe shortage of construction labor, and an urgent need for housing for working families and fire victims.

In the fall of 2020, just after the Almeda Fire had devastated the Rogue Valley, Tom Cody traveled through the burn zone. Driving along Highway 99, he witnessed block after block of destruction—homes, businesses, apartments, and RV parks reduced to ash and rubble. Cody, founder and managing partner at Project^, a Portland-based real estate development firm, felt compelled to help rebuild.

If all goes according to plan, his new apartment development will break ground in Medford this summer. But MOSAIC is no ordinary construction project; instead, the 148 units will be built in a modular factory, then trucked to the site. The project is being funded in part by a state initiative aimed at helping communities recover from the Labor Day fires of 2020. It’s also an experiment aimed at tackling multiple issues at once: rising



SOURCE: TOM CODY / PROJECT^

A rendering of the MOSAIC modular prefabricated housing complex planned for Medford by Project^.

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CREDIT: JULIET GRABLE

The MOSAIC modular prefabricated housing complex is planned to be located on a 7.5-acre property in northeast Medford.

material costs, a severe shortage of construction labor, and an urgent need for housing for working families and fire victims.

The devastating fires that torched off in September 2020, destroyed over 4,000 homes in at least nine Oregon counties. Between the Almeda and South Obenchain fires, Jackson County suffered the worst impacts. More than 2,300 dwellings were lost, many of them manufactured homes and RVs.

“The fires burned through where our most vulnerable populations live: retirees, older people, Latinx, and working people,” says Rep. Pam Marsh, D-Ashland, who represents southern Jackson County. “Where we are now is an example of climate injustice.”

The fires exacerbated what was already a dearth of affordable and workforce housing in the Rogue Valley.

Housing for the ‘missing middle’

Through the governor’s office, Cody learned about the state’s push to find innovative ways to deliver new projects quickly, including modular prefabrication. He was already developing a modular apartment project for Bend—a first for his company—so he decided to apply the same concept to a new wildfire relief project in the Rogue Valley.

“My attitude is, it’s always easier to talk about something if you have a case study,” says Cody.

He started looking for land for the development, initially focusing on those in the burn zone. Soon Cody learned about an undeveloped 7.5-acre property owned by Ivanko Gardens Apartments. Last spring Project^ purchased the property, a long, narrow parcel tucked between a residential neighborhood and an apartment complex in northeast Medford.

In June of 2021, the Oregon Legislature approved a \$600 million-dollar package which included \$150 million for wild-

fire recovery housing supply and land acquisition. As part of that funding, then-Rep. Brian Clem, D-Salem, chair of the House Special Committee on Wildfire Recovery, championed an initiative called Oregonians Rebuilding Oregon.

“The original idea was to provide temporary shelters for fire victims that could be repurposed, possibly for those experiencing homelessness,” says Clem. The initiative would also create economic activity in the state by requiring the units to be built by Oregon companies and labor, and, possibly, use lumber salvaged from burned roadways.

Marsh, who also served on the House committee, thought the MOSAIC project was a “perfect fit.”

“It’s really hard to develop workforce housing in the Rogue Valley,” says Marsh. Subsidies and incentives are not available for projects in the “missing middle” between affordable and market-rate housing. From a developer’s standpoint, it’s hard to make them pencil out.

Project^ negotiated with Oregon Housing and Community Services on the terms of a \$10 million loan, which was offered at 0% for the first 24 months and 1% thereafter. In exchange, 100% of MOSAIC’s apartments must be marketed as workforce housing. The units will be available to those who earn at or below 120% of area median income, and rates will be set so households don’t pay more than 30% of their income on rent.

“We wouldn’t be doing MOSAIC in Medford were it not for OHCS,” Cody says.

Another stipulation is that the units must be built in Oregon. Cody is negotiating with a company in Klamath Falls called InteliFab to produce the structures. If all goes according to plan, says Cody, MOSAIC will cost 30% less and will be built 40% faster than a conventional multifamily project.



PHOTOS BY KIM BUDD

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Prefab solution?

Prefabricated modular construction, or “prefab,” can save both time and materials, says John Mick, owner of InteliFab. The modules can be framed while the sites are being excavated and concrete foundations poured, and work can carry on without weather delays. Extensive preplanning can also help managers catch errors before construction begins.

MOSAIC will consist of nine three-story buildings and will include one, two, and three-bedroom floorplans. Amenities, such as kids’ play areas, will be tailored for working families. The project will be built to Earth Advantage Platinum, a green building standard that addresses five “pillars” of sustainability: energy, health, land, materials and water.

Modules are built using conventional light-wood construction methods, and while machines supplement human labor, the process is not so different from site-built construction, says Mick. “The biggest difference an employee sees is that they are less impacted by weather, and their job is always in the same place.”

Modular methods also reduce the carbon footprint of construction, says Cody, in part because building material deliveries to the site are drastically reduced.

Going modular can also potentially speed up the permitting process. While projects must seek land use approvals and permits for site improvements from the local jurisdiction, most of the building permitting happens in the factory, at the state level. Oregon also offers a “master permit” for prefabricated construction.

“If you get permitted for a particular building, you can use it on multiple sites,” explains Cody. Project^ intends to use module plans approved for the Bend project in Medford. Modular construction also offers flexibility, says Cody. Once cranes swing the factory-built modules into place on site, siding and roofing will be installed, selected to best fit the character of the neighborhood.

The need to innovate

There is great demand for housing across the state, especially affordable and workforce housing, says Greg Wolf, executive director at Oregon iSector, a nonprofit that supports public-private partnerships that are addressing various community challenges.

“We really have a serious problem here in Oregon,” says Wolf. “We’re tied for last in having [the] worst housing deficit in the country.”

According to Wolf, Oregon underbuilt 150,000 homes between 2000 and 2015, and the state must build at least 29,000 units a year just to keep up with demand. A severe labor shortage, gaps in the supply chain, and growing homeless population are worsening the crisis.

In some regions, the housing shortage is directly impacting economies, says Wolf. On the coast, for example, while vacation rentals proliferate, people in service industries like teaching and firefighting can’t afford to work and live in their communities.

To tackle these issues, the Oregon iSector’s board of directors is spearheading an effort called the Housing Innovation

Partnership, which launched late last year. Composed of representatives from public, private, and civic organizations from across the state, its main objective is to identify innovative approaches that help build housing more quickly and affordably. Marsh and Megan Loeb, senior program officer at the Oregon Community Foundation, are co-convening the effort.

Working groups have formed to tackle different issues—financing models and modular housing, for example. Cody is part of a group studying incentives that could help make workforce housing projects viable. Ultimately, the partnership will develop an “innovation agenda” they can present to the Oregon Legislature in 2023.

Several promising ideas are already cropping up. The Port of Portland, for example, is exploring the possibility of building a modular housing manufacturing facility that utilizes cross-laminated timber panels. These strong but lightweight panels are composed of layers of solid wood that are glued together. They can be made from small-diameter trees, including those thinned to improve the health of Oregon forests.

In Eastern Oregon, the towns of Lakeview, Burns, and John Day are partnering in a new intergovernmental agency aimed at spurring new housing, in part by utilizing 3D-printing technology to build foundations and walls. A lack of quality housing stifles economic development in these towns, but they lack the labor to build enough new housing quickly. By teaming up, they hope to garner enough resources to build 100 houses in each community over the next five years.

A test case in Medford

Back in Medford, MOSAIC will be a test case to see if alternative construction methods can get units on the ground more quickly. Cody hopes the project can break ground this summer, but it will depend on scaling up a manufacturer like InteliFab to build the boxes.

“There’s currently no modular builder or factory in Oregon that is capable of building the modules, yet we have this state requirement [to build them in Oregon],” says Cody. “That is our biggest challenge right now.”

InteliFab is in the process of shifting its operations from panelized construction to modular prefabrication. To that end, the company has enrolled four current and two new employees in a 12-week basic construction skills course at Klamath Community College (KCC). WorkSource Oregon will reimburse InteliFab for half of the cost of tuition. Employees will see a wage increase once they complete the course.

“We have to start doing something different on the housing front,” says Marsh, who wrote a letter urging the Oregon Higher Education Coordinating Commission to provide grant funding for KCC’s training program. “If we keep just swinging hammers we’ll never get ahead.”

Juliet Grable is a freelance writer based in Southern Oregon. She writes about wild places and wild creatures, rural communities, and the built environment.

ERIK NEUMANN
ROMAN BATTAGLIA

Ashland Photographer Christopher Briscoe Documents Tragedy And Hope In Ukraine

Renowned Ashland-based photographer Christopher Briscoe is known for his stylistic portraits. Now, he's in Ukraine, capturing the stories of people fleeing the war and talking to those who have come to help. JPR's Erik Neumann spoke to Briscoe, in Poland at the time, about what he's discovered while documenting this tragedy.

ERIK NEUMANN: Are there any particular interactions that stand out to you from people that you've spoken with that you can recall?

CHRISTOPHER BRISCOE: So many. I talked to a sweet little girl the other day with her mom. She's 12 years old. Her name is Julia. Somehow Julia knew that the bombs were going to come. A lot of people in her town, just outside of Lviv, were in denial

saying 'No, it'll never happen.' And so, when the bombs started falling, little Julia was in the basement with her mom and they planned their escape, jumped in the car.

At times the line of the cars, they told me, was more than 30 km long. This is in the middle of the night in the snow. They couldn't have their headlights on because of they were afraid of being targets. Then the line of people on the side of the road got longer and longer in the snow. Then people ran out of gas. Then more people join this long line and now they're all towing their suitcases and carrying their kids, because they're too fatigued to walk anymore, and their pets and then they can't carry that, so they let go of all their suitcases. And now the roadside is littered with open suitcases and clothes blowing in the snow. It just got worse and worse and worse. Now this mother and



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Recently, I was at a Ukrainian Army base, that's concealed from the air, using abandoned warehouses. The contrast between the Ukrainians and the Russians couldn't be sharper. The Ukrainians defend their families and homes against an unprovoked invasion, led by a charismatic leader who takes a stand in Kiev. The people of Ukraine have exceeded all expectations - dramatically. I told a soldier, "I hope you know that the entire world is behind you." He looked at me and shrugged, "Where are they?"

daughter have been taken in by a local family and they're comfortable, but all they talk about is going home.

I asked Julia, 'When you were rushing out of your room, what's the one thing that you wanted to take, but couldn't bring with you?' And she looked at me and she said, 'My pet snails. I had about 30 of them in this jar, and there were a couple of generations. And my mom said there's no room in the car for your pet snails.' So, it just gives you a perspective of what's normal to people. That normal gets thrown out the window in the sound of a bomb.

EN: From hearing your stories, you've obviously taken photos in other parts of the world. I'm curious how this, shooting photos in or adjacent to an actual conflict zone, is different.



CREDIT CHRISTOPHER BRISCOE

LEFT AND ABOVE: Lviv, Ukraine. Monday (4/18/22) I looked out of my hotel window and saw the smoke from the missile attack near the railroad station. I grabbed my camera and ran. When I got arrived, there were 7 dead, including a child, and many injured.



CREDIT CHRISTOPHER BRISCOE

Hands

BY CHRISTOPHER BRISCOE

This morning I sat down over breakfast with Serhii a robust Ukrainian surgeon. "At 5 a.m. on February 24th I woke up to the sound of explosions. The bombs were falling from the sky. In two weeks 80% of my beloved town, Bucha, would be destroyed. We lived close to the crossroads of where the tanks were. A targeted airbase was also nearby. This made it impossible to escape. It seemed safer to stay in the house."

I listened to his gut-wrenching story of hiding with family and friends—nine total—in his tiny root-cellar, with two guns, a small generator and some provisions. Occasionally one would sneak out to find firewood and get some water from the family well. When his son turned 17, and no way to bake a birthday cake, his twin six-year-old daughters drew pictures of cakes on paper instead. As a rite of passage into manhood, Serhii and his son dashed to a local hospital to donate blood. On the ninth day they planned their escape in three cars. Serhii drove with his wife and daughters who were in the back seat, next to a couple of jerrycans full of necessary gas - weaving as he watched Russian bullets riddling some of the vehicles in line just three cars ahead of them. Racing past them, he turned to see the bloody dead bodies. He also noticed visual markers Russian soldiers had put on some destroyed cars to ensure that the bombings would be more precise. With some luck and knowledge of the area, Serhii chose an alternate route that bypassed the endless lines of traffic and raced to the Polish border.

At the end of his story, Serhii took a final sip of coffee, looked at me and said, "At night I dream of my previous life. I miss it."



CREDIT CHRISTOPHER BRISCOE

Father Marek

BY CHRISTOPHER BRISCOE

I'm riding up front with Father Marek, who has been a Polish priest for 20 years. He tries to focus on the road, steering the van through snow-patched mountains. The back seats are crowded with a Ukrainian mom and her children. We suddenly pull off the road. One of the kids is nauseous. The priest rests against the steering wheel. "Before this war began, I never expected to go through something like this. I'm overwhelmed with fatigue, often to the point that I cannot sleep." We continue to weave through forests of bald trees that look dried-up, almost dead—as if they've given up hope of ever being revived. Father Marek tells me of the times he has occasionally wept, usually during prayer, overwhelmed, feeling helpless, powerless. I ask him if the ordeal has strengthened his faith or shaken it. At that, he lights up, "Strengthened!" The priest's passion for his work ignites as he recalls recent experiences that have changed him. Today he's frustrated. The quiet family in the back insists on leaving the safety and relative comfort of his isolated refugee center, (he demands that I not disclose the location). They want to go to Krakow where some friends might live. "I see it often—in their eyes. They are panicked, they just want to keep running."

CB: I cry more. The people around me cry more. I rode shotgun the other day in a van with a priest coming down from the mountains, bringing all these refugees. This poor priest was so exhausted, he told me that he couldn't sleep at night and that when he prayed, he just wept. He said his whole existence has been turned upside down by this war. I said, 'Has this shaken your faith or strengthened it?' And that, that he lit up and he said 'It's strengthened it.'

Some of the most inspirational stories is [when] I just walk up to people—there are volunteers here from around the world. I was at another distribution place of medical supplies where all these volunteers come from all over. A cook was there, stirring a pot of soup. I asked him, 'What's your story? Where you from?' He said, 'I'm from Wales. A couple weeks ago I asked my boss for some time off. I felt that I just need you to do something. So, I jumped in my car drove all the way here, and now I'm cooking sometimes 15 to 17 hours a day for this crew of volunteers who takes medical supplies across the border into some really dangerous places.' So, I looked at this guy, the cook, and I said, 'When you get back home after this is all over and you're back home. What's the one thing, the one takeaway that you're not going to ever forget?' And he stirs his soup and he looks up at me and he says 'That I'm a good person.' I didn't expect that. People come here from around the world to heal and I guess to be healed. Those are some inspirational stories.

EN: Chris, I really appreciate you taking the time to chat with me today and I really hope you stay safe.

CB: Thank you.

This interview has been edited for length and clarity.

To listen to this interview in its entirety, visit <https://www.ijpr.org/disasters-and-accidents/2022-04-07/ashland-photographer-christopher-briscoe-documents-tragedy-and-hope-in-ukraine>



JPR's Erik Neumann is JPR's interim news director. He earned a master's degree from the UC Berkeley Graduate School of Journalism and joined JPR as a reporter in 2019 after working at NPR member station KUER in Salt Lake City. Erik grew up alongside the Puget Sound and is passionate about the power of narrative storytelling to explore the issues that impact people's lives.



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LEFT: It's a stormy day at the Medyka refugee crossing Ukrainian-Polish border. Consider this—you were forced to flee your homeland, leaving all that mattered behind. At last safe—if only a few meters within Poland—there is a downpour. A large, thin plastic bag now becomes a valuable possession.

RIGHT: The train station in Przemysl, Poland—built in the 1850s—was packed today with exhausted travelers fleeing Ukraine. It's often the first stop to a new life.



Confessions Of A Conscientious Disconnecter

"Almost everything will work again if you unplug it for a few minutes, including you." —Anne Lamott

I've had to unplug from my technology because it was slowly siphoning my soul away. My iPhone had become my IV drip, supplying me with a steady infusion of digital concoctions of text messages, emails, social media notifications, breaking news updates, funny memes, and silly videos.

The situation had really gotten out of hand when I could no longer go to the bathroom without my phone in-hand. By that, I do not mean just walking into the bathroom without my phone. I mean that I physically could no longer successfully proceed with executing good old #2 without my phone in my hand.

That may have been the first big clue that I had a problem. But it's difficult to gauge just how crazy you are—or whether or not you're even crazy at all—when you're living in an insane asylum surrounded by other crazy people.

That's what our modern technology-driven culture has become: an insane asylum. Don't believe me, dear reader? Melodramatic you say? I challenge you then to go out someday and observe people in the wild with the detachment of a clinical psychiatrist. Here's what you will see: masses of human beings staring mindlessly into glowing handheld devices while muttering to themselves or laughing out loud like madmen.

You will see these madmen (and women) staring into these glowing mini-monoliths at the grocery store, in restaurants, coffee shops, bars, airports, the doctor's office, and pretty much everywhere you go. Sometimes these lunatics will even be operating a 2-ton motor vehicle while staring down at the tiny screens of these devices rather than out the windshield.

The zombie apocalypse has arrived, but it is us who are the zombies. We've become mindless slaves to our technology. We are the walking dead.

The more connected I became to the virtual world of the Internet via technology, the less connected I was with the physical world via mindfulness. My body was here, but my mind was often elsewhere. I could not sit still in the physical world without checking in on what was happening in the digital world.

"All of humanity's problems stem from man's inability to sit quietly in a room alone," wrote the French mathematician and physicist Blaise Pascal several hundred years before the Internet and all this ensuing deluge of digital distraction was invented.

Perhaps ironically, one of Pascal's inventions was the mechanical calculator, a key development that led to the later inventions of the mechanical "computer" then digital computers, and eventually these smartphones we carry with us wherever we go.

I had to free myself and so I set out on a mission to conscientiously disconnect from the virtual world and re-integrate myself into the physical world.

I began this process by turning off all notifications and alerts on my phone. My response to these had become Pavlovian. I had become conditioned to stop anything I was doing when a notification popped up on the phone screen accompanied by that vibrating call to action. My body had become so attuned to my phone's vibrating notification that I could hear it even if my phone happened to be in another room.

A study by researchers at Florida State University found that notifications/alerts had a detrimental impact on student performance while taking a "sustained attention to response test".

"Our results suggest that mobile phones can disrupt attention performance even if one does not interact with the device," concluded the study's authors. "As mobile phones become integrated into more and more tasks, it may become increasingly difficult for people to set their phones aside and concentrate fully on the task at hand, whatever it may be."

Turning off my smartphone's notifications and alerts was a good start but I had a long way to go. At first, I just kept picking up my phone and manually checking it. This was arguably worse than habitually reaching for it when it buzzed.

I wasn't alone in this behavior. According to a survey by the Pew Research Center, 67 percent of us check our phones for messages, alerts, or calls—even when our phone is not ringing or vibrating.

Insanity.

Continued on page 23



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Inside The Box

Continued from page 21

I would have to take more drastic measures. So I began to just turn off my phone. When your phone is off, it becomes a brick of metal, glass, and silicon. It is useless. It wouldn't even make a good weapon to fend off an attacker.

I had some anxiety when I first started doing this. *What if someone needs to contact me?* I wondered. Sure, that could (and probably would) happen. But as I thought it through rationally, I came to the realization that it did not matter. My ego could not come up with a scenario in which my temporary absence would result in financial ruin, loss of life, or some global catastrophe.

The result? After a brief adjustment period, I was happier, more focused, and more productive. I was actually present. I began working better again.

Perhaps if all of us started unplugging more often and focusing our full attention upon what is right in front of us in the real world rather than what is beyond us in the virtual world, everything would start working a bit better again.



Scott Dewing is a technologist, teacher, and writer. He lives in the State of Jefferson.

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10:00am Sunday Baroque
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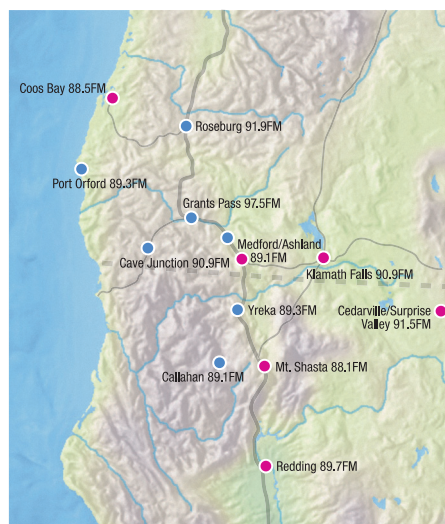
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Turandot by Giacomo Puccini

PHOTO COURTESY OF MET OPERA MARTY SOHL

Rhythm & News Service



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3:00am World Café

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10:00am Radiolab
11:00am Snap Judgement
12:00pm E-Town
1:00pm Mountain Stage
3:00pm Folk Alley
5:00pm All Things Considered
6:00pm American Rhythm

8:00pm The Retro Cocktail Hour
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am TED Radio Hour
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm Sound Opinions
5:00pm All Things Considered
6:00pm The Folk Show
9:00pm Woodsongs
10:00pm The Midnight Special
12:00pm Mountain Stage
1:00am Undercurrents

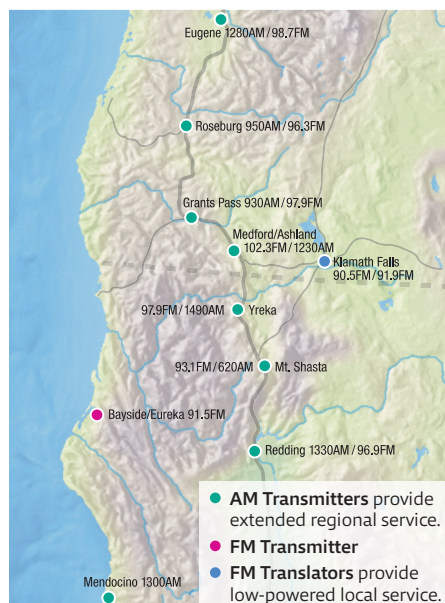
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5:00pm On Point
6:00pm 1A
7:00pm Fresh Air (repeat)
8:00pm The Jefferson Exchange (repeat of 8am broadcast)
10:00pm BBC World Service

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7:00am Inside Europe
8:00am Day 6

9:00am Freakonomics Radio
10:00am Planet Money
11:00am Hidden Brain
12:00pm Living on Earth
1:00pm Science Friday
3:00pm To the Best of Our Knowledge
5:00pm Politics with Amy Walter
6:00pm Selected Shorts
7:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am On The Media
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10:00am Reveal
11:00am This American Life
12:00pm TED Radio Hour
1:00pm The New Yorker Radio Hour
2:00pm Fresh Air Weekend
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4:00pm Travel with Rick Steves
5:00pm To the Best of Our Knowledge
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TOM BANSE

By the end of summer, the task force is supposed to forward a list of recommendations for replacement names to the U.S. Board of Geographical Names, which has the final say.

Dozens Of Northwest Places Have A Slur In Their Name. People Are Coming Up With Replacement Names

People with an interest in geography or Pacific Northwest history are coming up with replacement names for dozens of places around the region that currently have a name considered derogatory. The U.S. Secretary of the Interior launched the search for new names by ordering a specific racial slur stricken off the map nationwide as expeditiously as possible.

Kevin Bacher has long enjoyed hiking in Mount Rainier National Park. Many times the Eatonville, Washington, man has passed by Squaw Lake, since it's right alongside the popular Wonderland Trail.

"The most memorable thing about this particular lake is how mosquito-y it is," Bacher said with a knowing chuckle.

The small, tree-rimmed lake is now also noteworthy for its name.

"Like a lot of people, I grew up not even thinking about the names of places like this," Bacher said in an interview. "But as I became aware of the historical context and the derogatory nature of the name, it does make you think maybe the name should be changed at some point. I'm glad it's happening."

The alpine pool is among 18 remote lakes, mountains, ridges, creeks, canyons and valleys in Washington state with the word "Squaw" in their name. Oregon has been chipping away at offensive place names for years, but still landed more than 50 on the Interior Department's list to be changed. Idaho has even more, some 62 instances of the slur on the landscape. Idaho's list includes the doubly-offensive "Squawtit," a 9,000-foot peak in the Lost River Range.

The secretarial order affects geographic names on federal, state, tribal and private lands, totaling more than 660 features nationwide that carry what the agency now just calls the "sq___" name.

Bacher joined more than 1,000 other Americans and counting who have responded to the Interior Department's call for comments and suggestions. The park lake of interest to him is within an expanse of alpine meadows named Indian Henry's Hunting Ground, after a Native man, Satulick, who hunted in the area in the 1800s.

"It occurred to me because the lake was named for his wives who camped there along the edge of the lake—that's why the name was given to it originally—that maybe the lake should actually be named for one of his wives," Bacher said.

"The lake could be renamed 'Patoomlat Lake,' or 'Sally Lake,' after the native or English name of Satulick's primary wife," Bacher wrote in his public comment. "He originally had three,



STEVE REDMAN / NATIONAL PARK SERVICE

Mist lifts over Squaw Lake along the Wonderland Trail in Mount Rainier National Park. The lake may have a different name before the end of this year.

until being informed that this was illegal; he chose Patoomlat as his legal spouse."

Roughly one-fifth of the comments received by the federal government—and in response to a separate solicitation by the Washington State Department of Natural Resources—objected to the renaming process ordered by the nation's first Native American Secretary of the Interior, Deb Haaland. Those commenters said the effort was a waste of time, or an ill-considered exercise in "wokeness," or said the government shouldn't rewrite history.

Mike Iyall is a former Cowlitz tribal vice-chair who currently sits on Washington state's geographic names review committee. His take is this might be a chance to replace a demeaning generic place name with the names of original inhabitants.

"It was belittling and derogatory to not give somebody a proper name on their feature," Iyall said during a recent committee meeting. "If anybody knows who that person might be, that name should be brought forward."

A Department of the Interior spokesperson said representatives of more than 100 tribes across the nation participated in a series of agency webinars to answer questions and receive tribal input in the renaming process. The Colville Confederated Tribes are engaged on the matter, but the cultural committee

JPR News Focus: Culture

Continued from page 27

chair said through an assistant she was not available for an interview. A Yakama Nation spokesperson did not return a call for comment.

Oregon ahead of the curve vetting replacement names

The Oregon Geographic Names Board already had 12 “sq___” name changes pending on the federal docket when the Interior Secretary created her renaming task force. Oregon board president Bruce Fisher said since those names are already vetted and have local support, they should get priority consideration. For example, Squaw Mountain in southwestern Oregon’s Josephine County would become Kailapa Mountain.

“Kailapa is a Takelma word (the local tribe) which means woman, but in a more respectful way,” Fisher explained.

Nearly all the proposed new names submitted from Oregon have Native origins, including the nomination of Taytáy Creek for a stream in the Umatilla National Forest.

“Taytáy comes from the Umatilla word for many meadows,” Fisher said.

People across Washington state are proposing all sorts of new names to replace the oft-repeated slur. A Mazama man formally nominated Black Canyon Ridge as the new name for a feature on the Chelan and Okanogan county border, picking up the name of a creek below.

A remote stream northwest of Forks could become Cullen Creek in a nod to the vampire family name from the Twilight book and movie series. The Olympic Peninsula natural resource agency worker who proposed the new name noted the popular saga was set in the Forks area and still draws tourists on literary pilgrimages.

A former Davenport, Washington, resident proposed to rename Squaw Canyon in Lincoln County as Tolstoy Canyon in recognition of the close by Tolstoy Farm. Chrys Ostrander described Tolstoy Farm, established in 1963, as “the oldest, still existent, non-religious intentional community in the U.S.” Other area residents quickly chimed in with other suggestions, including Moccasin Canyon or naming the whole watercourse Mill Canyon, which is its name nearby.

Problem solved on its own by vanished island

Along the lower Columbia River, maps show a small island with the problematic name near Ridgefield. David Morgan is—or perhaps we should say WAS—the landowner. He gave surprising news to the Washington Committee on Geographic Names on April 7.

“The island that had been named that has disappeared over time,” Morgan said. “It might be an easier thing just to have it disappear from the map rather than renaming.”

Archived aerial photos show the island eroded, shifted, then eroded some more until it was no longer an island.

“I know that area (of the river) moves around a lot,” the third-generation family farm owner said in a follow-up interview.

A spokesman for the Interior Department said if the agency finds a place no longer exists, it would be removed from consideration for renaming.

Public comment period has closed, now what?

The public comment period on the derogatory place names push ended on April 25. Now the interagency task force will sort the nominations that came in from the public, state agencies, tribes and outside organizations as well as candidate names auto-generated by the U.S. Geological Survey. USGS identified five candidate replacement names for each problematic site by plucking names from nearby features on its digital maps. For instance, if “Castle Creek” was the closest named feature to a place called “Squaw Mesa,” the first proposed name might be “Castle Mesa,” said a Federal Register notice.

By the end of summer, the task force is supposed to forward a list of recommendations for replacement names to the U.S. Board of Geographical Names, which has the final say. The process should wrap up with a list of official new names sometime in the fall, according to a USGS FAQ web post.

If the new name for a landscape feature meets with disfavor from the surrounding population, Oregon’s Fisher said the regular renaming process could potentially start over from the beginning at the local level.

“The replacement names can be replaced again at some later time,” Fisher said in an interview.

When the Interior Department finishes the daunting task of replacing the more than 660 “sq___” place names nationwide, Haaland wants the agency to start another push to change other derogatory or offensive monikers on the landscape. A second secretarial order she signed created a federal advisory committee tasked with soliciting proposals to replace geographic names that demean other racial or ethnic groups.

Some possible landmarks that might come up in this search include Chinaman Hat, a summit in southwest Oregon, Negro Brown Hill and Negro Head Rapids in north Idaho, and Redmans Tooth east of Roseburg, Oregon.

Tom Banse covers national news, business, science, public policy, Olympic sports and human interest stories from across the Northwest.



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IAN MCCLUSKEY

Aryes soon found herself wielding heavy tools and learning the nearly lost art of working the crosscut saw, nicknamed a “misery whip” by the old time lumberjacks.

For These Interns, Working In Oregon Wilderness Pays In Money And Breathtaking Views

The only requirement for this summer internship is grit

“How hard could this be?” Tiffani Aryes wondered when she read the description for a summer internship on a trail crew in the remote wilderness of Southwestern Oregon.

Having hiked trails before, she imagined the work being as basic as “throwing a stick aside on a trail and hiking on.”

The internship, offered by the non-profit Siskiyou Mountain Club, was paid, and Aryes needed to earn money to start college in the fall.

The Siskiyou Mountain Club’s Wilderness Conservation Corps internship promised a monthly stipend, performance bonuses and the reward of hard work. Aryes had no idea exactly how hard the work would actually end up being, or how profound the personal reward would be.

The new crew

A week after graduating from Ashland High School, Aryes found herself on a small crew of new recruits. She was the youngest at age 18, and the only one from Oregon.

She felt anxious because she didn’t own any backpacking gear and couldn’t afford to buy new equipment. Siskiyou Mountain Club helped with some loaner gear and a scholar-

ship. Before heading into the backcountry, the crew stopped at a Goodwill and enjoyed picking out work shirts and heavy pants.

The internship started with eight days of training. Aryes realized she was in for far more intense work than she had ever imagined – the labor of clearing brush, digging trail beds and sawing giant logs with antique crosscut saws promised a summer of sore muscles and blisters.

But Aryes found encouragement in the words of Siskiyou Mountain Club co-founder and executive director, Gabe Howe.

“He gave us no illusion that it would be easy,” Aryes said, “but Gabe made it inspiring, like trail work was important.”

Howe is passionate about trails. In 2006, he and his wife, Jill, were hiking in the Kalmiopsis Wilderness in Curry County after the massive Biscuit Fire. Finding the trail system wiped out, and the Forest Service without a budget to restore hundreds of miles of trails, the Howes took the mission on themselves. With family and friends, they formed the Siskiyou Mountain Club in 2010.

In 2014, they created the Wilderness Conservation Corps program to create opportunities for youth to get hands-on skills, build their professional resumes and, most importantly to Howe, experience the transformation of trails. “You shape the wilderness,” Howe said, “and in turn, it shapes you.”



COURTESY OF SISKIYOU MOUNTAIN CLUB

Tiffani Aryes learns the skill of cutting logs with a two-handle crosscut saw during her summer internship with the Siskiyou Mountain Club.

RIGHT: Tiffani Ayres smiles while working deep in the Siskiyou Wilderness of Southwestern Oregon. Wilderness Conservation Corps crews spend eight days at a time in the backcountry doing gritty work to restore trails.



COURTESY OF SISKIYOU MOUNTAIN CLUB

Down To Earth

Continued from page 29

Into the wildlands

Aryes and the new crew found themselves packed into a van, rattling up a primitive dirt road. After several dusty, bumpy hours, they unloaded at the trailhead and hefted their packs onto their shoulders, laden with camping gear and food for a week in the backcountry. Because they were entering federally designated wilderness in a national forest, they could not bring any chainsaws or power tools. Instead, they carried heavy wood and steel tools like axes, Pulaskis and two-person crosscut saws – the type lumberjacks used in the 19th and early 20th centuries.

The Wilderness Conservation Corps trail crews backpack into remote project sites and work from wilderness areas for eight days at a time. It can take over a day just to hike to the work site.

Aryes had done day hikes before, but had never trekked so deep into the backcountry. At night, she'd look up at the Milky Way. Once, she saw a herd of elk and felt a pounding thunder as they ran away.

After a few days, she no longer thought about her phone. Her world became only the small crew and the daily routine of the work. After a week of gritty labor and no showers, she could identify her crew mates by their scent. In snapshots, her face is coated in trail dust, her smile wide and beaming.

Finding family

Aryes said she had felt shy and introverted at the start, and had hoped joining the crew would help her come out of her shell.

"This generation has been locked down in COVID," said Howe. "When they get into the wilderness together on a trail crew, their interpersonal skills grow."

The interns did not need experience to join the crew, Howe told them; he promised they'd get training in the field. Aryes soon found herself wielding heavy tools and learning the nearly lost art of working the crosscut saw, nicknamed a "misery whip" by the old time lumberjacks.

"When you're cutting logs that could harm you in so many ways, you have to be confident in your decisions," said Aryes. "I had to learn to be responsible and assertive in my decisions. And to be aware of others around when cutting such big logs."

By the last day of her first eight-day work "hitch" in the Kalmiopsis Wilderness, Aryes missed fresh salads and smoothies. Getting back to town, she appreciated a warm shower like she never had before.

On the four days off in between each work hitch, the crew stayed at developed campsites near towns. The Siskiyou Mountain Club provided transportation for resupply trips and other shared activities.

Some crew members quit after the first hitch, leaving those who remained feeling even tighter in their bonds.

"You're beat and tired at the end of the day, but you're beat and tired together," Aryes said.



CREDIT TREVOR MEYER

Crew members of the Wilderness Conservation Corps in the Siskiyou Wilderness on the job in a federally designated wilderness area. The crew uses hand tools like 19th century crosscut saws to cut through massive old-growth logs.

Sweet reward of sweat

The stipend and performance bonus helped Aryes save for her first year at the University of Oregon. In addition to the pay, interns receive credentials from the University of Montana's Arthur Carhart Wilderness Institute, the Center for Leave No Trace Outdoor Ethics and the U.S. Forest Service, as well as a certificate of service recognized by the National Corps Network to put on college applications or resumes.

"When you calculate the hourly rate, it's not a lot given the hours, but it's totally worth it," Aryes said. "You can't really find many jobs out there to be paid to go out into a wilderness with breathtaking views. The people and views outweigh the physical."

By the end of the summer, Aryes was the most physically fit that she had ever been, but she'd learned that the work was more about mental fortitude than physical size or muscle strength.

"There were people who were physically stronger going into the summer, but who quit," she said. "You get physically stronger, but it is more about mindset with the Siskiyou Mountain Club. I transformed into someone more confident."

This summer, Aryes will come back as assistant crew leader. Since her first summer working on the trail crew, she can't imagine spending this summer in an air-conditioned room, she said with a chuckle.

"The work is addictive," she said. "You want to get back out there and work as hard as you can."

The Siskiyou Mountain Club is currently accepting applications for internships that start on May 1, June 6 and June 29.



OPB reporter Ian McCluskey is a seventh generation Oregonian and avid outdoor enthusiast (despite once having been hit by lightning). He loves skiing, river running, backpacking, and exploring Oregon's wild and remote places.



GEOFF RIDDEN

A number of critics have commented on the fact that this black and white film has more of the feel of a stage play than of a conventional piece of cinema.

“Good accent and discretion” *Hamlet*

The *Tragedy of Macbeth* was one of the films of 2021 most eagerly anticipated by Shakespeare aficionados, even though it was described by its publicists as an “American historical thriller”. It was written and directed by Joel Coen, based on the play by William Shakespeare, but not entirely faithful to that text. The film stars Denzel Washington and Frances McDormand as Macbeth and Lady Macbeth: she also produced the film. Other principal actors were Bertie Carvel as Banquo, Alex Hassell as Ross, Corey Hawkins as Macduff, Harry Melling as Malcolm, Kathryn Hunter as the Witch and Brendan Gleeson as Duncan. The film also included an appearance by former OSF actor Wayne T Carr.

It was shown in cinemas for three weeks from December 25 (presumably in order to qualify for awards) before becoming available on TV for streaming. It differs in many respects from theatre productions of the play, including the most recent OSF version in 2019. However, a number of critics have commented on the fact that this black and white film has more of the feel of a stage play than of a conventional piece of cinema. Almost all of the movie is shot on non-naturalistic sets, on sound-stages with swirling mists, threatening water and ominous crows (which take on the *personae* of the witches and also serve neatly for Banquo’s ghost).

I want to home in on the ways in which Joel Coen treated some particular lines in the text. One of the decisions a director

has to make is how to deal with the fact that Lady Macbeth at one point claims that she has had children, whereas Macduff seems later to imply that Macbeth has no children. The 2019 OSF production went to considerable pains to try to solve this issue, by beginning with the funeral of a child, the implication being that the Macbeths had had a child, but that that child was now dead. This movie solves the problem by ignoring it: the relevant lines are so understated as to be almost unheard.

Indeed, this is a Lady Macbeth who underplays her role throughout. When she is arguing with her husband about whether their plot to kill Duncan will succeed, it is customary that his question about what happens if they fail is met with her assertion “We fail?”: meaning “how could anyone believe that they could possibly fail?” In this movie it’s not a question but a statement, accompanied by a verbal shrug of the shoulders: “we fail—so what!” The movie makes little of the relationship between the Macbeths—they are very separate individuals rather than a loving couple. This is perhaps more readily achievable in a film than on the stage: on screen, the director can isolate each actor so we forget the other is there.

If you glance again at the list of the principal actors near the beginning of this article, you may realize how many nationalities are drawn upon to make up this diverse cast, and that means there is a multiplicity of accent in the movie. I was glad to hear an American accent delivering these lines by Macbeth at the end of the scene in which Banquo’s ghost has appeared:

*I am in blood
Stepp’d in so far that, should I wade no more,
Returning were as tedious as go o’er:*

The pronunciation “gore” for “go o’er” to link with “blood” two lines earlier is probably faithful to what audiences would have heard in Shakespeare’s own day.



Frances McDormand and Denzel Washington in *The Tragedy of Macbeth*.

COURTESY OF APPLE

Theatre

Continued from page 31

Some directors might have been tempted to strive for a greater uniformity of accent, but, although this play is often referred to as ‘the Scottish play’, it is rarely staged with Scots accents—arguably, therefore, any variety of English is acceptable. Alan Cumming played a Macbeth with a Scots accent on Broadway in 2013, but he *is* a Scot, in a production by the National Theatre of Scotland, and he played most of the other characters in the play too. Orson Welles’s 1948 film version also had Scots accents, and was not well-received.

This is a version of *Macbeth* which severely curtails the role of the witches, not least because it has only one witch—the magnificent and mesmerizing Kathryn Hunter. Her physicality enables her to mirror the crows which surround her. Her scenes are heavily cut—there is no mention of a line of Banquo’s heirs stretching out “til the crack of doom”—but an early passage about inflicting sleeplessness is retained, not as a curse on the anonymous sea captain, but, by implication, on Macbeth himself.

In this adaption, Ross is ubiquitous and becomes a far more significant player than in Shakespeare’s text. In a strange scene early in the narrative just after the murder of Duncan (a

scene which is often cut) Ross talks to an Old Man who, in this version, imports a song from *King Lear/12th Night* and thus becomes the Fool/Feste. Kudos to those who spot that the Old Man is played by Kathryn Turner—the witch.

As an example of how visually striking this film can be, I would cite the appearance of the dagger which tempts Macbeth to murder Duncan. He sees it at the opposite end of the corridor from where he stands: as he moves towards, its indistinct shape morphs into the handle on the door of Duncan’s chamber, the door which he must inevitably open, and, once opened, will allow the whole tragedy to unfold.



Geoff Ridden has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email geoff.ridden@gmail.com



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WILL STONE

The study is an important example of how even relatively dim light exposure can be disruptive to our sleep-wake cycle.

Sleeping With Even A Little Bit Of Light Isn't Good For Your Health, Study Shows

Turning off the lights and closing the curtains isn't exactly a catchy, new sleep hygiene hack, but this common-sense advice is gaining even more scientific credibility.

Many Americans sleep in a room that's punctuated with some form of artificial light—whether it's coming from a TV, a jumble of electronics or an intrusive streetlight.

New research suggests that one night of sleep with just a moderate amount of light may have adverse effects on cardiovascular and metabolic health.

"I was surprised that even this fairly, I would say, small amount of light just getting through the eyes to the brain still had such notable effect," says Dr. Phyllis Zee, senior author of the new study and director of the Center for Circadian and Sleep Medicine at Northwestern University.

The findings tie into a broader body of evidence that indicates being exposed to light at night may be harmful in a variety of ways and could predispose people to chronic diseases.

Physiological effects of light

The small, 20-person study conducted by Zee and her team at Northwestern was designed to measure the physiological effects of 100 lux of artificial light on healthy adults while they were sleeping.

"This is about enough light that you could maybe see your way around, but it's not enough light to really read comfortably," says Zee. For the study, all the participants spent their first night sleeping in a mostly dark room. The next night, half of them slept in a more illuminated room (the light was placed overhead).

Meanwhile, the researchers ran tests on the sleepers: they recorded their brainwaves, measured their heart rates and drew their blood every few hours, among other things. In the morning, they'd give both groups a big dose of sugar to see how well their systems responded to the spike.

The results, published in the Proceedings of the National Academy of Sciences this month, show several clear differences between the two groups.

Unlike those who spent both nights in the dark, the group exposed to the light had elevated heart rates throughout the night. They also had increased insulin resistance in the morning, meaning they had more trouble getting their blood sugar into a normal range.



Light can disrupt metabolism

Zee says there are multiple potential ways that being exposed to light at night could disturb our metabolism.

One possibility—supported by research—is that having the light on disrupts the quality of sleep, but surprisingly this study did not find that result while monitoring the people in the lighted room. In fact, the participants generally reported that they thought they slept fine.

The researchers also measured levels of melatonin, a hormone that helps with the timing of circadian rhythms and promotes sleep. Melatonin is typically suppressed during the day and rises at night.

Studies show artificial light at night can suppress melatonin levels, and scientists have found a link between the disruption of melatonin and several diseases, including cancer and diabetes. Though here, too, the study did not find evidence that melatonin levels were lower among the people sleeping with the light on.

"That probably means that the light level that was getting through the eyes was not really bright enough to suppress melatonin," says Zee.

However, Zee and her team believe that this small amount of light was enough to activate the sympathetic arm of the autonomic nervous system—what's responsible for the body's fight or flight response. This is supposed to cool down during

Shots

Continued from page 33

sleep as the body moves into a parasympathetic state, when the body's heart rate and respiration decrease.

The changes in cardiovascular function suggest the small amount of light was enough to shift the nervous system to a more activated and alert state.

"It's almost like the brain and the heart knew that the lights were on, although the individual was sleeping," says Zee.

The study is an important example of how even relatively dim light exposure can be disruptive to our sleep-wake cycle, says Dr. Chris Colwell, whose lab at UCLA studies the mechanisms underlying circadian rhythms.

He says the findings makes sense because the autonomic nervous system has a robust daily rhythm.

"There's a lot of coordinated actions that have to occur in order for us to get a good night's sleep and the autonomic nervous system balance regulates that," says Colwell.

This effect on the nervous system wasn't "dramatic"—not as if the people were awake—but Colwell says it's still concerning: "You don't want that going on when you're trying to get a good night's sleep."

Increased risk of chronic illness

The study's findings that metabolic health suffered aren't entirely surprising.

Colwell notes there's already a solid pool of research, as well as large population studies, showing that disrupting circadian rhythms makes it harder to regulate blood glucose levels.

Some of these human studies have used a much brighter intensity of light—and not while people were actually sleeping. And while the findings of this study alone can't predict what would happen in the long term, Colwell suspects the harmful effects would be cumulative: "This was only one night, so imagine if you're living that way constantly?"

The body's "master clock," called the suprachiasmatic nucleus, is found in the brain, but organs and tissues throughout the body have their own cellular timekeeping devices. Cells in the pancreas that secrete insulin are one example. Disrupting

the sleep-wake cycle can affect their ability to appropriately secrete insulin, which in turn controls blood sugar.

"That's going to increase the risk of chronic diseases like insulin resistance, diabetes and other cardiometabolic problems," says Dr. Charles Czeisler, chief of the Division of Sleep and Circadian Disorders at the Brigham and Women's Hospital in Boston and a professor at Harvard Medical School.

For example, a large observational study of more than 40,000 women found that sleeping with a TV or light on was associated with a 17% increased risk of gaining 11 lbs over the course of five years.

Czeisler's own research has looked at the metabolic consequences of disruptions in circadian rhythms for longer than just one night.

In a recently published study, he and his colleagues conclude that the negative effects on metabolism observed in their study participants over the course of three weeks were primarily because of disruptions to circadian rhythms—not necessarily because of sleep deficiency.

"When we did not increase their exposure to artificial light at night, we did not see adverse effects of chronic sleep deficiency on glucose metabolism," he says.

This is not to say that sleep deficiency doesn't also have major adverse effects on health—it does—but he says it simply underscores the far-reaching consequences of being exposed to light at nighttime.

"People think that as long as they fall asleep and are unconscious, it's not having physiological effects, but that's simply not true," Czeisler says.

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This form and those of 46 million households nationwide would be tucked away, kept secret for the next seven decades.

Newly Released Census Records Paint A Picture Of Life In Oregon In 1950

On the morning of April 1, 1950, thousands of U.S. Census-takers fanned out across Oregon to count its approximately 1.5 million residents.

One enumerator stopped at a farm outside Monroe, Oregon – what was, at the time, one of the state’s largest cities, located 25 miles north of Eugene.

The census worker learned that the farm’s owner also made an income as a “milk tester,” while his wife took care of their children at home. Their two oldest sons worked the family farm, but they also earned paychecks as farmhands elsewhere, recording 30 hours each the week before.

The enumerator wrote all of this down by hand. This form and those of 46 million households nationwide would be tucked away, kept secret for the next seven decades.

Seventy-two years later, Dawn Carlile sat at her computer, refreshing her web browser until a few minutes past 9 p.m. Thursday March, 31 [or, 12 a.m. Friday April, 1 on the East Coast], when the U.S. Census released her family’s records for the first time.

“I knew my grandfather had had lots of different jobs over his lifetime,” Carlile said of her grandfather’s job as a milk tester. “It was interesting to see what he was doing in 1950. He went on to work in the poultry barn at [Oregon State University].”



A U.S. Census Bureau enumerator interviewing a mother with two children in 1950.

Congress passed a policy called the “72-Year Rule” in the 1970s as a means of protecting people’s private information. Every 10 years, records from census counts are released to the public, creating a new treasure trove of information for genealogists and family researchers.

The 1950 census was the country’s 17th decennial count and the last to be mostly conducted by door-to-door canvassers. While population and demographic estimates from this survey have long been public, the release of individual household records – like those from Carlile’s family – paint a picture of what life was like in Oregon.

Carlile teaches people how to research their family trees through the Oregon Genealogical Society.

“When you’re researching your family, [census records] show you at a place and time who was there and what they were doing, where they were living,” she said. “Sometimes that is the clue you need to go back further.”

Carlile says you can search for your family’s records at archives.gov. At that site, you can look up a household by name, or by their enumeration district – neighborhoods that are just large enough for an enumerator to go door-to-door in a day.

CONFIDENTIAL This inquiry is authorized by Act of Congress (40 Stat. 21; 12 U. S. C. 501-518) which requires that a report be made. The information furnished is accorded confidential treatment. The Census report cannot be used for purposes of taxation, investigation, or regulation.

FORM P1 U. S. DEPARTMENT OF COMMERCE BUREAU OF THE CENSUS 16-59921-1

1950 CENSUS OF POPULATION AND HOUSING

FOR PERSONS 14 AND OVER

How old was he on his last birthday? (Indicate one year of age, enter month of birth as April, May, Dec., etc.)	Is he now married, widowed, divorced, separated, or never married? (Mr., Wd., Div., Sep., Nev.)	What State (or foreign country) was he born in? (Urban outside Continental United States, enter name of Territory, possession, or foreign country. Distinguish Canada-French from Canada-other.)	If foreign born—Is he naturalized? (Yes, No, or A.P. for born abroad of American parents)	What was this person doing most of last week—working, keeping house, or something else? (Wk., H., O., or U. for unable to work)	If he or she initiated 15—Did this person do any work at all last week, not counting work around the house? (Includes work for pay, in own business, profession, on farm, or unpaid family work) (Yes or No)	If No initiate 16—Was this person looking for work? (See Special Census below) (Yes or No)	If No initiate 17—Even though he didn't work last week, does he have a job or business? (Number of hours)	1. If employed (Wk.) 2. If looking for work 3. For all other persons	What kind of doing? For example: Nails heels on shoes. Chemistry professor. Farmer. Farm helper. Armed forces. Never worked.
11	12	13	14	15	16	17	18	19	20

In 1950, U.S. Census enumerators filled out forms like this as they went door-to-door.



April Ehrlich joined OPB as the Weekend News Editor in November 2021. She spent the previous three years working at Jefferson Public Radio in Southern Oregon, where she was a reporter, show producer, and radio host.

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TOM VITALE

How The Late Jazz Great Charles Mingus Is Being Remembered 100 Years Later

Charles Mingus is one of the greatest jazz artists of the 20th century. He would have celebrated his 100th birthday on April 22.

“Charles Mingus is one of our most important thinkers and composers,” says Wynton Marsalis, who will lead two concerts in honor of the composer at Lincoln Center. “He touched on many of the foundations of jazz and American music, from the roots to the most sophisticated forms.”

A Lonely Childhood

Born to mixed-race parents in Nogales, Ariz., Mingus grew up in Los Angeles. His mother died when he was only four months old. In a 1962 interview, Mingus notes he was light-skinned; he didn’t fit in with the Black, white or Mexican kids at school. He played the trombone, then the cello, but switched to bass when he was 16 because, at the time, it was impossible for a Black man to find work playing classical music.

In the interview, he said his father, who was an Army sergeant, never loved him.

“I never had any idea or father image,” he said. “Anything that was something wrong he knocked it down, you know? I never felt any love in my family. I had no one to say what am I supposed to be like. He never even told me the world like it was. He never said anything about Black or white. He never told me anything.”

Mingus’s upbringing shaped his music. He was an outspoken advocate for civil rights, using his music to make political statements. He wrote that his 1956 song, “Pithecanthropus Erectus” was about the first man to stand erect, who pounded his chest, then looked to enslave others.

His 1959 song, “Fables of Faubus,” was written as a protest against Arkansas Gov. Orval Faubus, who sent out the National Guard to prevent the integration of Little Rock Central High School by nine Black teenagers.

The Angry Man of Jazz

Mingus drew on traditions that ranged from ragtime to the avant-garde, and his compositions expressed an equally broad range of emotion. In 1962, he told his record producer Nehusi Ertegun that the reason his music was always changing was that he was always changing.

“I can play a sad thing, you recognize it because you’re used to that. I can play an angry tune, GRRRRR. I can play happy little ditties like I do with my baby, you know? It’s all kinds of



emotions to play in music but what I’m trying to play is very difficult because I’m trying to play the truth of what I am.”

Mingus had a well-known temper. Nicknamed “The Angry Man of Jazz,” on the bandstand, he demanded perfection. He fired sidemen in the middle of a gig. He once punched trombonist Jimmy Knepper in the mouth and ruined his embouchure. Another time he shattered his \$2000 bass when he tossed it off the stage in anger.

At one point, Mingus voluntarily checked himself into Bellevue Psychiatric Hospital.

Gene Santoro, author of *Myself When I Am Real, the Life and Music of Charles Mingus*, said Mingus wasn’t crazy; he simply liked to stir things up.

“If a set went really well,” he said, “if there wasn’t places where he would start breaking in yelling at people and doing things, he came off the bandstand upset. He’d rather have the

NPR Music

Continued from page 37

set break down, or have himself break it down and turn it into a performance with the unexpected.”

Wynton Marsalis says Mingus’s music—with its shifting forms and varied time signatures—is difficult to play, but it should be played—because the music and the message are important.

“Mingus had a lofty vision of the future,” he said. “He just always wanted our world and our country to live up to the promises of equality that our country was one of the first to actually lay down and mean it for the majority of the people. And we still struggle with it because it’s not easy to believe in other people’s freedom.”

Charles Mingus suffered from Lou Gherig’s disease in the 1970s. He died at the age of 56 in 1979. His ashes were scattered in the Ganges River.

In New York, the Charles Mingus Centennial Celebration will take place at Jazz at Lincoln Center.

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This project is a year-long collaboration between JPR, InvestigateWest, Grist, Crosscut, The Tyee, South Seattle Emerald and The Evergrey.

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CHELSEA ROSE

While the *Endurance* has been celebrated due to Shackleton's famed survival story associated with it, less famous vessels can provide equally—or even more—compelling information about the past.

The Final Frontier

Maritime archaeologist James Delgado joined a recent episode of *Underground History* to discuss the discovery of the *Endurance*, a ship used by Ernest Shackleton and his 27 men on their early 20th century expedition to the Antarctic. In 1915 the *Endurance* became trapped in pack ice and eventually sank to the bottom of the Weddell Sea where it has remained for over a century. Despite the odds, Shackleton and his crew made the arduous journey to a nearby island and were eventually rescued. The abandonment of the ship was photographed and the coordinates were logged, but the precise location of its watery grave has been a mystery until just this year. The Endurance22 Expedition used historical documents and modern technology to discover the coveted wreck, and the photos and videos from the team's submersibles are nothing short of extraordinary. At nearly 10,000 feet below the surface, the ship remains in remarkable condition. This is thanks to the extremely cold water and lack of wood-eating organisms in this remote part of the globe.

Delgado noted in our conversation that this type of archaeology is really the Final Frontier, as “we know less about oceans than anywhere else on the planet.” Technological advances are making this type of exploration more feasible, and expensive and logistically complex expeditions such as this not only provide the opportunity to learn about the human past, but also about the natural world. While the archaeologists ogled the preserved ship, other scientists were eager to observe the types of organisms that have made the wreck their home for decades. The *Endurance* lies in international waters and cannot be touched, but even so, the interdisciplinary team was able to gather a rich dataset that will keep scholars and scientists busy for quite a while.

As a maritime archaeologist (as opposed to a terrestrial archaeologist that works on land) Delgado's research into what he calls the “vast museum in the deep” provides valuable data about people and their complex and recursive relationship with the planet. Humans venturing into



Endurance's final sinking, November 1915

CREDIT: ROYAL GEOGRAPHIC SOCIETY, PUBLIC DOMAIN, VIA WIKIMEDIA COMMONS

Underground History

Continued from page 39

inhospitable environments can lead to shipwrecks, and these wrecks can in turn create ecosystems in places that wouldn't normally support them. Climate change is making things even more intriguing—rising sea temperatures and other impacts are threatening natural and cultural resources in new ways. As things warm, and melt, and shift, the traces of human history that have found their way to the “museum” on the ocean floor are in some cases easier to access and in others more vulnerable to damage and destruction.

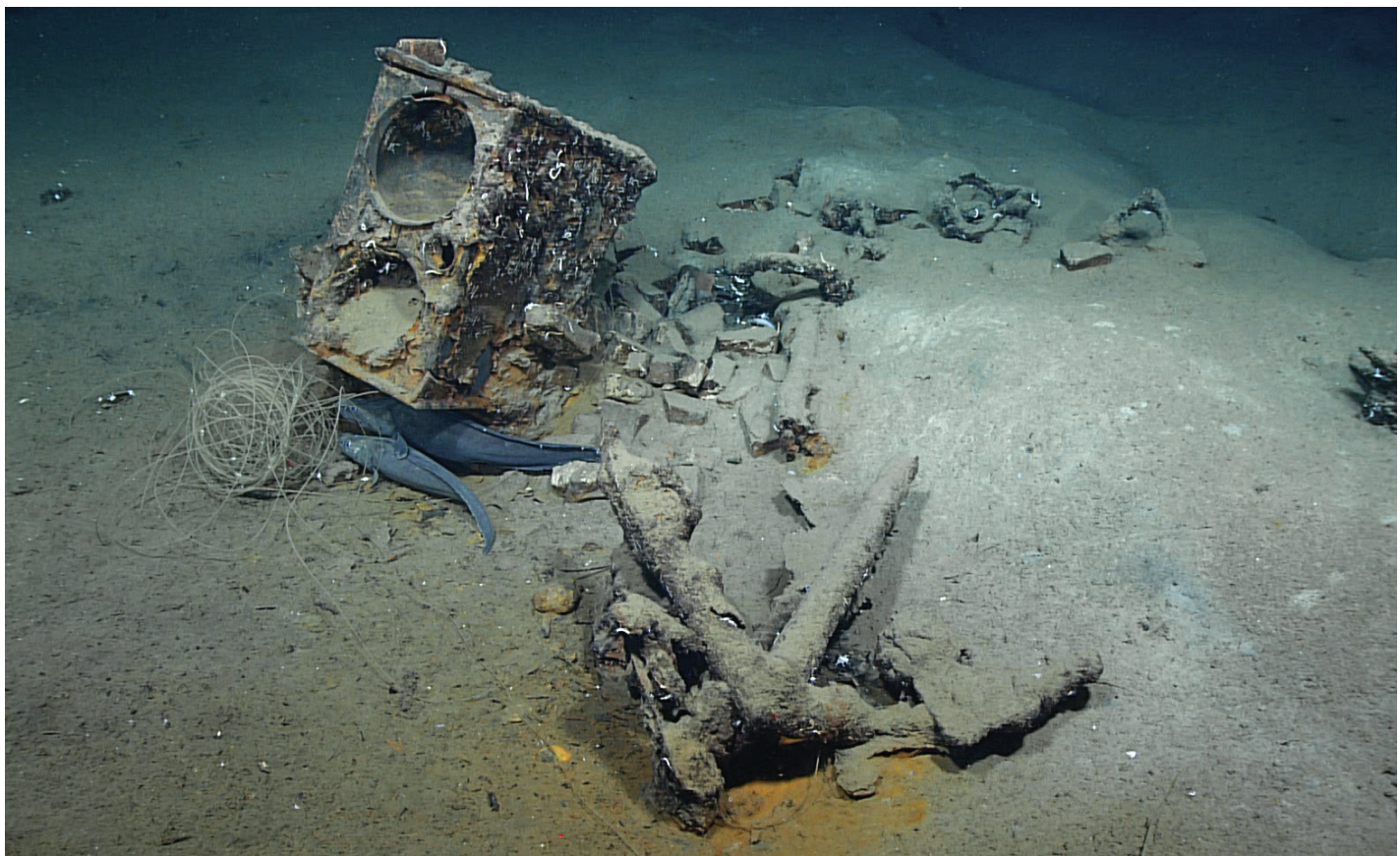
While the *Endurance* has been celebrated due to Shackleton's famed survival story associated with it, less famous vessels can provide equally—or even more—compelling information about the past. This can be illustrated by a whaling ship just discovered by Delgado and his team at SEARCH INC. in the Gulf of Mexico. This more than 200-year-old find was a happy accident, as it was made during equipment testing. While the preservation of the ship is nowhere near that of the *Endurance*, its story provides important insight into American history. This vessel worked as part of the global whaling industry and ended up sinking off shore of Pascagoula, Mississippi. While whales were present in the Gulf of Mexico, there were notably few whalers passing through this area. This is due to the racist policies at southern ports and the threat they posed to the ship's multicultural crews—most whaling ships would stick to northern ports in order to ensure their crews' safety. Documents de-

tailoring the rescue associated with the shipwreck describe another whaling ship transporting the 15 crew members from the wreck site directly to their home in Westport, Massachusetts in an effort to avoid the risk of having the mixed-race or African American crew members jailed, mistreated, abducted, or enslaved. The historical context of this wreck not only reiterates the far-reaching impacts of racist American policies, but it also sheds much needed light on the underrepresented history of Black and Native American mariners.

As technology continues to evolve and advance, I expect there will be many more revelations to come from the deep, dark, watery depths. While some treasure hunters may seek gold doubloons and pirate bounty, maritime archaeologists are in search of far greater riches: insight into human history. Lucky for us, there are lots of ways to follow along with James Delgado as he explores the “Final Frontier.” He is an expert contributor on several TV shows and documentaries, most notably the “Drain the Oceans” series on National Geographic (keep an eye out for a cameo by yours truly in season 4).



Chelsea Rose is an archaeologist with the Southern Oregon University Laboratory of Anthropology (SOULA) and co-host of the 2022 Oregon Heritage Excellence Award winning *Underground History*, a monthly segment that airs during the *Jefferson Exchange* on JPR's News & Information service.



CREDIT: JAMES DELGADO AND SEARCH INC.

The anchor of *Industry* at the stern and the camboose (stove) designed as a tryworks (the bricks are from a tryworks and usually had large pots).



Dave Jackson

Seeds

Music is often synonymous with its region of origin. San Francisco is known for the glory days of the 1960s and psychedelic rock. In the 70s and 80s, acts like Blondie and Velvet Underground shaped the punk sound of the New York music scene. Nashville is the heart of country. The mythical state of Jefferson has yet to be defined by music in spite of a nice crop of solid local musicians making legitimate original music. The latest release by veteran musician Alice Di Micele, *Every Seed We Plant*, may be the album that helps define us. It is, from its inception, purely Southern Oregon.

Alice has lived in the area since moving here from New Jersey in the mid-1980s. Her catalog is now 16 albums deep. Known as a folk artist, she stretches the genre with a bigger sound, incorporating elements of rock, soul and a little bit of jazz. Her personal, honest lyrics come to life with her broad vocal range and passionate style. Her songs provide a true insight into her soul.

Every Seed We Plant is a who's who of musicians from the area co-produced by Brett Levick and Alice and released on her label Alice Otter Music. They were working on one of her previous albums when the death of Tom Petty, inspired them to form a tribute band, Petty Thievery. Alice credits a deep dive into Petty's catalog as helping her to hone her own writing skills. Also on the album, is a group of in demand local musicians from various projects including Rob Kohler, Dean Angermeier, David Jacob-Strain, and Bob Evoniuk. Even if you aren't familiar with their music, they're the people you are likely to run into at the store or out for coffee, or cut off in traffic if you've spent much time in the area.

It's difficult for me to get inside the mind of a songwriter and find their inspiration, but when I hear the song, "Long Dry Winter" I hear a song about change both literally and figuratively. Alice sings, "I pray the clouds reconsider and the spring rains deliver us from this drought". It says so much. In the last few years, our region has experienced devastating wildfires including the Alameda fire of 2020 which displaced thousands of people. We continue to experience drought with each winter seeming warmer and drier than the last. As we dealt with the changing landscape from wildfires, like the rest of the world, we were also adjusting to a new way of life due to the pandemic, the loss of loved ones, normal human interaction and changes to our daily routines. There even seems to be a drought in compassion amid intense political division and difficult economic times. As we approach the summer of 2022, and another COVID variant, I think all of us here join Alice in hoping the clouds reconsider.

As we approach the summer of 2022, and another COVID variant, I think all of us here join Alice in hoping the clouds reconsider.



The idea for the title track, "Every Seed", began locally as well. She wrote it on the way to the memorial for Agnes Baker Pilgrim (known as Grandma Aggie to people who knew her), an author, mentor and Native American elder from the Takelma tribe. This song is a nice companion to "Long Dry Winter". Where the former discusses where we are, "Every Seed" gives us a blueprint for recovery. Alice sings, "every seed we plant is love. Every seed we plant is life". In the Grateful Dead song "Franklin's Tower", Robert Hunter wrote "if you plant ice, you're gonna harvest wind". It's a nice turn on "you reap what you sow". Alice Di Micele takes it a step further giving us advice on what we need to plant to fill our pantries and create strong root systems so we can withstand what the future has in store for us.

Alice Di Micele is currently on tour. She and Rob Kohler will be performing in Eugene on June 4 and Ashland on June 5. For tickets and tour information, see her website <https://www.alicedimicele.com/>



Dave Jackson hosts Open Air and is Music Director for JPR's Rhythm & News Service. For 2 years running, Dave has been named best human partner in the game of fetch by his dog Phil.



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We've relied on computers to give us any sense of connectedness to others and the world for the past two years.

Let's Rid Ourselves Of Unwelcome Efficiencies

A strange sort of efficiency has been amplified by the pandemic. It's always been among us, necessary and unwelcome. During our lockdowns along with masking and socially distancing, it has lurched dangerously close to becoming the norm. As we look forward to a spring and summer without masks or crowd limits, we should be aware.

The issue came to the fore yesterday, when I bumped into an old friend outside Sweet Life Patisserie. Sweet Life (like so many others) has not offered sit-down services for most of the past two years, so bumping into people on sidewalks has been pretty much our only bumping-into option these days.

My friend spent most of the pandemic feeling lonely and separated from others. In any other town, she'd be known as an activist. In Eugene, she is seen as just a regular person. She recently adopted a puppy, who brings her joy in spite of headlines about war, ecological catastrophe, and economic dislocations.

Her partner has been a community organizer as long as I've known him. The pandemic hit him especially hard. He's always been happiest when he can gather people around a common cause. But people haven't been able to gather, even though causes have never been commoner. They're hurting but they won't complain. Others have it worse.

We all share this pain to some degree. We're social creatures. Did the coronavirus cause our pain? Or was it our adaptation to it? Or, worse still, our willingness to accept the adaptations as normal?

We've relied on computers to give us any sense of connectedness to others and the world for the past two years. We meet on Zoom. We bank online. We use our phones to arrange curbside pickup. We swap memes on social media. We exercise with video partners from our living room. We unwind at the end of the day with Netflix.

Computer algorithms can make our moves more efficient, but less humane.

We must root out this inhumane efficiency. Ask yourself, "Am I being relational in this moment, or transactional?" Is the exchange solely about whatever is changing hands, or does

it also concern the hands and the people connected to them? Transactions can be well defined; the people involved cannot.

The trouble with being human is that our deepest needs and values are not easily defined, much less calculated and tabulated. We're built to be non-fungible.

Capitalism's efficiency would prefer that we all become interchangeable. Then the individual parts can operate smoothly, serving the economic and corporate whole. We're left richer in pocket, but poorer in spirit. It cannot continue without our permission, which we must fiercely and deliberately withhold.

We see faces all day long, framed in space and time by our screens. They're like humans, but with an "off" button.

Like Plato's cave allegory, the shadows on our screens are all we've had for so long that they feel real. But they are not real. They emanate from what is real. Soon we must leave the shadowy efficiency of transactions and reacquaint ourselves with the fleshy frustrations of relationships.



Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and archives past columns at www.dksez.com. Kahle owned the *Comic News* for ten years, so a progeny named after a cartoon character isn't much of a surprise.



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So much has changed since JPR began in 1969. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

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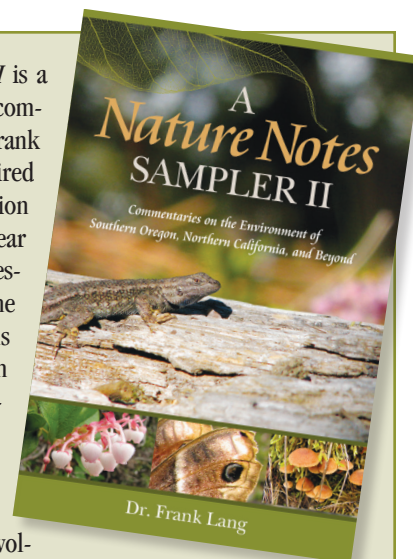
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**CHRISTOPHER
KIMBALL**

Fennel-Crusted Pork Tenderloins With Orange and Arugula Salad

With this recipe, we intended to evoke the flavor and aroma of Italian porchetta. But pork tenderloin is remarkably lean and mild, so to compensate for the lack of fat (and therefore flavor), we introduce complexity with a bright, citrusy sauce and salad to perfectly complement the fennel seed and black pepper spice mix that seasons the meat. The tenderloins are quickly seared on the stovetop and finished in the oven before they're sliced and served atop the salad, so you will need an oven-safe 12-inch skillet for this recipe.

Don't forget that the skillet handle will be extremely hot after being in the oven. While you make the sauce on the stovetop, it's a good idea to keep the handle covered with an oven mitt or potholder to make sure no one—including you—grabs it unwittingly. Be sure to keep the covering away from the lit burner.

MAKES 6 SERVINGS | 45 MINUTES

Ingredients

- 1 Tablespoon fennel seeds
- 2 Teaspoons black peppercorns
- Kosher salt and ground black pepper
- 2 1¼-pound pork tenderloins, silver skin removed, patted dry
- 2 Oranges
- 5 Tablespoons extra-virgin olive oil, divided
- 1 Tablespoon white wine vinegar
- 2 Medium garlic cloves, thinly sliced
- ¼ Cup dry vermouth
- 5 Ounce container baby arugula
- 1 Small fennel bulb, trimmed, halved, cored and thinly sliced

Directions

1. Heat the oven to 450°F with a rack in the middle position. In a spice grinder, pulse the fennel seeds and peppercorns until coarsely ground, 8 to 10 pulses. Transfer to a small bowl and stir in 1 teaspoon salt. Measure ½ teaspoon of the spice mix into a small bowl, then sprinkle the remainder all over the pork, rubbing it into the meat; set both the reserved spice mix and pork aside.
2. Grate 1 teaspoon zest from 1 orange and add to a medium bowl. Using a sharp knife, slice off the top and bottom ½ inch from each orange. One at a time, stand the orange on a cut end and cut from top to bottom following the contours of the fruit to remove the peel and white pith. Hold each orange over the bowl containing the zest and cut between the membranes to release the segments, allowing the juices to fall into the bowl; set the segments aside in a large bowl. Once all of the segments have been cut free, squeeze the membranes to collect their juice, then discard the membranes; you should have about 2 tablespoons juice. Into the zest-juice mixture, whisk 3 tablespoons oil, the vinegar and ¼ teaspoon each salt and pepper; set aside.
3. In a 12-inch oven-safe skillet over medium-high, heat the remaining 2 tablespoons oil until barely smoking. Add the pork and cook, turning occasionally, until lightly browned on all sides, about 4 minutes. Transfer the skillet to the oven and roast until the center of the thickest piece reaches 135°F or is just slightly pink when cut into, 9 to 12 minutes. Remove from the oven (the handle will be hot) and transfer the pork to a cutting board; let rest while you make the sauce and salad.
4. Set the skillet over medium, add the garlic and cook, stirring, until fragrant, about 30 seconds. Add the vermouth, bring to a simmer and cook, scraping up the browned bits, until reduced to about 3 tablespoons, 2 to 3 minutes. Stir in the orange juice mixture, then remove from the heat.
5. To the bowl containing the orange segments, add the arugula, sliced fennel and 3 tablespoons of the sauce; toss to combine. Taste and season with salt and pepper. Arrange the salad in a bed on a serving platter. Thinly slice the pork, arrange on the salad and drizzle with a little of the remaining sauce, then sprinkle with the reserved spice mix. Serve the remaining sauce on the side.

Christopher Kimball's Milk Street in downtown Boston—at 177 Milk Street—is home to the editorial offices and cooking school. It also is where they record *Christopher Kimball's Milk Street* television and radio shows. *Milk Street* is changing how we cook by searching the world for bold, simple recipes and techniques. For more information, go to 177milkstreet.com. You can hear *Milk Street* Radio Sundays at 3:00pm on JPR's *News & Information* service.

POETRY

DAVE HARVEY

Moonrise Near Blythe, California

Just outside the RV park,
we find a good place to watch from.
The jagged peaks and pinnacles
across the river from us
loom black, black, black,
against the deep blue of evening sky.

The faint, golden light
of the full moon's lume
silhouettes those stone fangs—
and then a small chip
of Lady Luna herself shows bright
around the side of one tower.
She climbs the tower, half-hidden,
then emerges from the summit,
lifts free in a velvet spring sky.

Suddenly, from the bushes to our right,
the yips and howls of two coyotes
burst out; they greet their Lady.
As always, they sound like
teenage boys goofing off—
and their salute delights us,
whether the Moon notices it or not.

A native of Bakersfield, California, Dave Harvey majored in English at UCLA and San Jose State, taught English in grades 7 through 13 in six different schools for a long time, then retired. He has had poetry published in *Summit*, *Cotyledon*, *Toyon*, and *Encore*. He started writing poems with his students a long time ago, and is by now considered incurable. Once he moved to Talent, he got into the Oregon Poetry Association (OPA), serving as Board Secretary for six years, and coordinated the Downtowne Open-Mic-Without-a-Mic monthly readings from 2006 to 2019.

September in Tuolumne Meadows, Yosemite National Park

We've had our warm times, summer's good times;
Now frosty dawns say winter's coming.
And the sun is bright, but doesn't warm us;
O, the light is pure as autumn wine.
A bear prowls the empty campsites;
Squirrels hunt the dwindling crumbs,
And the people all are going,
Down the mountains to the sea.

And the river runs low now,
Quiet pools among the black rocks,
And the wind talks
In the dark trees,
In the brown grass—
Summer's over.

There's the peak we climbed in June;
There was snow there, on the shoulder.
All the peaks are gray now;
The rocks are bare for September.
The clouds rolled up each afternoon;
We had rain, we heard thunder.
All the days are calm now—
Fall weather pause, 'til the winter.

I sit here above the Meadows,
In the shadows of the Lodgepoles.
Curry's store is down for the winter—
White frame pale against the forest.
The light dies along the high peaks.
The moon is up; the air is chill.
One more night beside my campfire:
One more night, before I go.

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